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Throughout this first volume the writer nowhere gets away from the domain of general statement. In his discussion of language and the division of languages, of written signs and literature, of the idea of philology with its well defined lines of demarkation setting off distinct categories of linguistic relations, we find him upon ground similar to that of any one else treating the broad principles that underlie this subject. It is in the second book that he works into his proper theme, but only to give us here an introduction to what he purposes to carry out in the later volumes. This part is particularly suited to beginners in Romance philology who have need of becoming acquainted with the leading men in the field and their chief productions. The only school, however, that is faithfully represented is the German. This is natural when we think that the book sprang out of a course of lectures delivered to students in the author's special department. In the auxiliary studies suggested for the Romance student, such as Low Latin, mediaeval history, etc., the writer shows a most wise judgment, and the material offered is sufficiently varied and abundant to start the uninitiated well on his way towards drawing material benefit from them. Prof. Körting belongs to the strictly conservative school of German Romance scholars, who hold that in the Late Latin thought, language and traditions we have to seek the principal source of our Modern Romance thought, language and traditions, and hence the great stress he lays upon this side of his subject. In the next to the last chapter of his book he has given us a rough sketch of the history of Romance studies in Europe, confining himself more particularly again to Germany and to the work of German scholars. This proneness, in truth, to stick closely to the home workshop—a lack of the “note of catholicity”—is the chief weakness of his present volume, which we hope to see corrected in those that are to follow.

A concluding chapter on the academic study of Romance philology bears only on its position in the German universities, and hence does not concern us much. It is of interest, however, thus far, that we are able to see in it how we ourselves stand alongside of institutions where this subject has been fostered for nearly a quarter of a century, and how it has developed into extraordinary proportions with the right kind of men to lead in it. Notwithstanding the very general character of the matter here treated, and, for the most part, its Teutonic exclusiveness, we must recommend the work as the only fair specimen of a legitimate encyclopaedia that the Romance department has yet produced. We have a right to expect in the succeeding volumes broader views and richer details bearing upon important results reached in this field outside of Germany.

A. M. ELLIOTT.

Zur Geschichte des Lateinischen *c* vor *e* und *i* im Romanischen, von Dr. ADOLF HORNING. 8vo., pp. 140. Halle, Niemeyer, 1883.

To trace the history of the Latin *c* in its passage into the Neo-Latin idioms has been one of the most difficult problems of Romance phonology. This difficulty arises from the great variety of values assumed by the original guttural in the different modern languages, sticking, as it does in some cases, to the traditions of its primitive estate, in others passing into voiceless or voiced spirants according as it is initial, medial or final, and then again jumping over into the palatal mould with all the ease apparently that the semi-vowels manifest in the divers changes of their mobile character.

In 1874, M. Joret, one of the most skilled French dialect-phoneticians, wrote a work entitled "Du *c* dans les langues romanes," in which the main lines of the problem were stated and discussed with clearness and acumen, but he did not investigate the more special conditions under which the Latin palatal *c* passed on the one hand into sonant, on the other into mute consonants. Professor Fritz Neumann, of the University of Freiburg, attempted to fill up this gap, in 1878, in his able treatise "Zur Laut- und Flexionslehre des Altfranzösischen," where he promulgated his celebrated doctrine known as das Neumannsche Gesetz, which was intended, in the first instance, to bear directly upon the French, and afterwards indirectly upon the whole range of Romance languages. This law may be formulated in somewhat the following terms :

Before the accent, Latin palatal *c* (likewise *ty*), when medial and between two vowels, passed into sonant consonants (*z*, *ž*, *dz*), after the accent it goes into mute (*ç*, *ts*, *č*, *š*).

Some strictures upon this general statement were made by Professor Schuchardt, of Graz, in a review of Windisch's *Kurtzgefasste Irische Grammatik* (*Zeitschrift für Romanische Philologie* IV 143), where he holds that Neumann had not recognized the *punctum saliens* of the subject. On one side *cy*, *ty* should be placed, while on the other *C^e* should stand. In this way position after the tonic could only come into consideration with *cy*, *ty*; and here they produced double consonance, as in Italian *palazzo*, *piaccio*. Thus the matter rested until the appearance of Horning's work last year. In this it is proposed to collect throughout the different Romance languages all the testimony possible in favor of, and against, the Neumann law, in other words, to try to throw light upon the mode of production of sonant and mute consonants out of the Latin *c*, and the author desires that this investigation may be considered as a supplement to the results obtained in Joret's work.

The languages taken up here for examination are : French proper, the Picard, the Modern Lorraine and Modern Wallonian dialects, the Franco-Provençal of Switzerland, Old Provençal, Catalan, Spanish, Portuguese, Raetoromance, Italian (Old North-Italian, Old Tuscan and Modern Sicilian), and Wallachian.

The historical point of view from which the investigation starts is fourfold, namely: 1. All the languages are to be examined on the basis of the Neumann Law, but the results obtained for any one of them are not to be presupposed as existing for any other one of the languages. 2. The investigation must cover the oldest period of each language. This does not hinder the modern dialects from being considered. 3. Final *c*, of which Joret and Neumann do not take sufficient account, needs the same careful treatment as medial *c*. 4. *Ce* (*decem*), *ci* (*feci*), *cy* (*facio*), *ty* (*rationem*) are to be kept strictly separate. With reference to this latter point the author very properly notes how these phonetic categories are clearly differentiated in the Italian and the Raetoromance, while in Band XXV der Denkschriften der Wienerakademie, Mussafia shows us that Die catalonische metrische Version der Sieben Weisen Meister held final *ce* (*ci*), *ty* as a group distinctly separate from the combination *cy*. A valuable auxiliary for determining the law of development of voiceless and voiced spirants in French is found in the *Vocabulaire Hébraïco-Français* published in the first volume of Böhmer's *Romanische Studien*. Here the voiced spirant *s* is always

represented by Hebrew ז , whether it comes from Latin s or c , the mute s by ש , while mute c is given by כ , which probably had the Latin ts sound. For the Spanish, too, the author finds interesting data in the newspapers published by the descendants of the Spanish Jews who, banished from Spain, settled in Vienna, Constantinople and other parts of the East. The language here is Spanish, but written in Hebrew characters, where ס regularly represents voiceless s and ז voiced s . For the other idioms the writer has made use of the latest aids at his command in the line of fragmentary texts, monographs and special journal articles, so that the treatise before us represents the latest phase of this difficult question, and is a decided step forward towards a discovery of these intricate relations in the modern languages of phonetic values, very diverse among themselves, but which have sprung from a simple product in the mother tongue. The results reached by Horning's admirable method may be summed up about as follows:

I. Final ce , cy , ty , wherever syncopation does not take place, become voiceless spirants, but this character of the spirant has nothing whatever to do with the accent. Spanish alone forms an exception to this rule.

II. Pretonic ce becomes voiced spirant or palatal throughout the greater portion of the Romance language territory. Middle, South Italian and Wallachian are the exceptions. Pretonic ce becomes also voiced consonant in North Italian, Spanish, Portuguese. French and Provençal are doubtful in their oldest form.

III. $Cy + e$ is treated everywhere like simple ce .

IV. $Cy + \text{dark vowel}$, both before and after the accent, becomes voiceless spirant or palatal. Spanish is again the positive exception here, turning its cy in this case into voiced spirant. The circumstances in which pretonic cy passes into voiced consonants in French and Provençal is yet an unsolved problem. For ty the law is definite, at least, in French and Provençal, where as pretonic it gives regularly voiced spirants, while as post-tonic it produces voiceless spirants. In the other Romance languages the law was checked, especially by analogy, at an early period of its development. In Italian and Raetian only two words (*rationem*, *stationem*) have shown us the sonant. The first of these is the more interesting since throughout the Romance languages it has uniformly passed into the sonant state.

A. M. ELLIOTT.

Der Troubadour Bertolome Zorzi. Herausgegeben von EMIL LEVY. Halle. Niemeyer, 1883.

The marked activity of Romance scholars for the last few years in editing critical texts of Provençal literature has awakened a new interest in everything pertaining to this transition period of intellectual life from the old to the modern civilization of South Europe. In accordance with this feeling, many of the leading Troubadours of Spain and South France have already received attention from able editors, while the Italian poets who wrote in Provençal have been for the most part sadly neglected. The Freiburg Habilitationsschrift, cited above, is a contribution toward supplying this deficiency. In 1880 this same editor gave us the first critical edition of the works of Figueira, who, though a Toulousian by birth, passed most of his life in Lombardy. Zorzi